Eastern Mennonite University

Academic Success Center

Student Staff Handbook

Welcome

Dear ASC tutor or receptionist,

Welcome to the Academic Success Center (ASC)! You have chosen or been chosen to work in an important department. You will have opportunity to encourage and support *students* in their academic goals and to support *faculty* as they seek to find appropriate support connections for their students.

Thank you for your commitment to walk with students—students seeking support for *one assignment, one course, or a whole course of study*!

Vi Dutcher

Director, Academic Success Center

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Okay, I will work here. But, *what* is the Academic Success Center?

(Revised from the [ASC website](#))

EMU's Academic Success Center

Success! That's What We're All About! We help students who seek success in a particular assignment, course, or course of study.

At the Academic Success Center at EMU you will get free help with any of the following: reading and writing skills and most STEM coursework.

Tutors and staff work with an array of students ranging from honor students to conditionally admitted students. They are available for everyone. Be one of the growing number of students who study with others and improve their grades.

Frequently Asked Questions

Q: Where in the world is EMU's Academic Success Center?

A: The center is located on the third floor of Hartzler Library. A receptionist and undergraduate tutors are on duty Monday-Friday, 8:00 a.m. to 5:00 p.m. There is a study lounge and other inviting spaces for one-on-one or small group study sessions. Four quiet rooms for individual study or testing are available for students.

Q: How does a student get help in a specific course?

A: Peer tutors at the Academic Success Center offer support in courses of many departments: accounting, Bible, business, economics, history, mathematics, psychology, VACA and the sciences. Schedule an appointment with a tutor on line: [ASC Tutoring](#)—quick link on myEMU. Use your royals ID to log in and make an appointment using the blue button on the right of your homepage.

Q: Are there any tutors to help with writing a paper?

A: The Center has several writing tutors. Some tutors are available by appointment and some have drop-in hours or are on-call. If a tutor has regular hours, a student signs up for an appointment (see *ASC Tutoring*). If a tutor has drop-in hours, a student does not need to make an appointment. If a tutor is on-call, a student may email him/her to arrange for an appointment.

Q: What if a student needs help in a math course?

A: Many peer tutors at the ASC provide individual help in a variety of math, computer science, and engineering courses from entry-level to higher-level courses.

Q: What if a student has difficulty managing their time to complete all their college assignments?

A: The director of the Academic Success Center enjoys conversation with students who need help in time management or academic coaching. The director may suggest a peer-mentor/coach to provide organizational and time management support.

Q: If a student has a disability that affects his or her learning is support available?

A: The Office of Academic Access (OAA) is part of the ASC. The OAA coordinator seeks to serve all students, specifically serving as an advocate for those with documented disabilities. Faculty and staff support individual students who use reasonable accommodations in the classroom due to documented needs. The coordinator fosters the development and use of strategies to promote independence and personal success.

So, *how* does the Academic Success Center fit with EMU's mission?

(From the ASC PACE - formerly AIER - Report)

Mission and Distinctives

Departmental mission or purpose statement

The Academic Success Center (ASC) provides academic support and enrichment resources for students and faculty. Additionally, the ASC focuses on providing support to conditionally admitted students and students with documented disabilities that affect learning, and serves as an advocate for these students to assist them in their transition into college and to enable them to succeed academically.

Reflection of EMU's distinctives

Tutoring: Tutoring staff have opportunity to walk with students of diverse modes of learning and understanding, "offering hope" for those who seek success in specific academic assignments/areas or general study skills. Through training sessions and frequent consultations with staff, peer tutors experience "guided practice" in current helping roles and as practice for future teaching and other service. Tutors practice core Anabaptist values as they support, learn from and with students in academic pursuits. The tutoring program seeks to work closely with academic programs to enhance writing across the curriculum and support high-risk courses and offers faculty support and training in their work with struggling individual students.

Disability Services: The Office of Academic Access (OAA) provides services and support to ensure that students with disabilities (SWD) have equal and integrated access to the University and its related programs in compliance with federal and state law and as they transition into college. Through appropriate documentation presented by the students, OAA seeks to implement the recommendations for reasonable accommodations in the college setting and provides support and advocacy. OAA counsels faculty and staff of their rights and responsibilities under the law to SWD. OAA assists referred students who experience academic problems to be screened, obtain appropriate assessments, identify appropriate accommodations, and develop strategies for future academic success. OAA counsels students as they apply for accommodations for professional testing. OAA embodies "doing justice, loving mercy, and walking humbly" with students with disabilities.

Who else works here?

Meet the ASC Director and Writing Program Director, Vi Dutcher:

Dr. Vi Dutcher is a professor of rhetoric and composition and teaches writing courses. Prior to coming to EMU, she taught writing and women's studies courses at Kent State University—Stark Campus. She has also taught at The University of Akron and Cuyahoga Community College. She enjoys linking her courses to community partnerships where students produce a deliverable product for a specified need in an organization. Her research interests are community literacy practices in general and Amish and Mennonite female literacy practices in particular.

Meet the Office of Academic Access Coordinator, Steve Yoder:

Steve worked in a variety of roles at Eastern Mennonite High School for 20 years. He taught Bible classes, served as High School Counselor, assisted with the Reading and Study Skills program, and coordinated the Experiential Learning program. Before that Steve was Associate Pastor at Harrisonburg Mennonite Church, working in youth ministry, adult Christian education, and preaching.

Meet the ASC Assistant, Julie Shank:

Julie worked as a nurse for many years prior coming to work in the Academic Success Center. She is active in the community and enjoys meeting new people.

Student Staff

Students are hired in cooperation with two offices: **Financial Assistance** (federal work-study program and EMU's work program for those not work-study eligible) and **Human Resources** (temporary employment for those who already have work through Financial Assistance or for whom work through Financial Assistance would adversely affect their financial aid). The ASC seeks to offer the full allotment of payment/hours from financial aid packages for all ASC work-study positions. All paid student staff complete time cards online every other week. Several students voluntarily serve as tutors or study partners with assigned students.

Important to know:

A major role of the assistant and coordinator of OAA is to arrange for proctored testing for OAA students and other as-requested test-proctoring for undergraduate students. Priority is given to OAA students in the testing rooms.

Another role of the ASC assistant is to proctor non-EMU MAT, DSST, and other tests. Testing room #311 is reserved for this purpose.

Undergraduate tutors primarily support undergraduate EMU students. Professional consultants provide writing support for graduate students in Heatwole House II.

Only trained writing tutors tutor writing. See section VII on writing tutoring for further information.

Some tutors work with ASC staff to provide academic coaching for OAA or other students who benefit from a tutor/coach who helps with accountability and study planning. If a tutor would enjoy this coach role, he/she may express interest to the director or coordinator of OAA. Students seeking academic coaching or similar support may be referred to EMU's Coachlink program.

Where, when, how does this tutoring business work?

- *Tutor Routines and Responsibilities*

  - **Nuts and Bolts: signing-in, finding a place to work, recording time, writing reports, getting paid**

    Tutors work with the ASC director to **plan tutoring hours** for each semester. These hours are listed as "availabilities" on the *ASC Tutoring* website, and students may make an appointment from any computer with Internet access. Some tutors prefer on-call work; appointments are then made directly with individuals following email or phone inquiries.

    When a tutor arrives for work in the ASC, he/she **signs their name on the white board** so the receptionist on duty knows what tutors are available for tutoring. The receptionist helps to connect a new student and the tutor with whom an appointment is made. Occasionally a student stops by and a "drop-in" connection is made with a tutor on duty.

    A tutor works with a tutee to **find a private, comfortable space** for the tutoring session: most often at an ASC table or study carrel but occasionally in 300b or a private study room. If a tutor moves out of the ASC space for a session, he/she indicates her location on the white board.

    After each tutoring session a **short report should be created**. In "Navigate" (*ASC Tutoring*) on the tutor's homepage, there is a box called "recent tutoring". A tutor clicks in the box beside the student's name and creates a report under "actions"/"add tutor report". A tutor simply writes a summary of the tutoring session.

    Following the allotted tutoring time, a tutor **records work hours** online. Tutors record time in 15 minute (1/4 hour) increments. It is important to total the hours each week and finalize online time cards every two weeks. All tutors are paid every two weeks. All tutors are paid the same hourly rate: $11.00/hour.

  - What do I do if I **don't have an appointment**?

    Tutors are expected to come to the Center when they are scheduled for work, unless they let the assistant know so they can block out their time on the schedule. Tutors are paid for their time at the Center even if no student signs up for an appointment. An available tutor may be assigned an ASC task but most often tutors may do their own homework if they have no appointments scheduled.

- Where do I record information about **extra or "on call" appointments**?

  ASC staff use the *ASC Tutoring* website to complete semester reports for each semester: number of students using ASC tutoring services, departments that receive tutoring support, and number of 1:1appointments.

  What if a **student is late or doesn't show** at all?

  A tutor may work with a drop-in appointment if a scheduled student is over 15 minutes late. Encourage timeliness for future appointments. Mark no-shows on *ASC Tutoring*. On the tutor homepage there is a box called "recent tutoring". Click in the box beside the student's name and under "actions" choose "mark no-show".

- What if **I'm going to be late** for work?

  Call the receptionist at 540-432-4354. Email, text, or call the student who has an appointment if you have their contact information.

o What do I do when I **do have an appointment**?

A helpful way to structure a tutoring appointment is to consider **four components** to each appointment. Interestingly, each component fits a certain learning style, as identified in *About Learning*'s "Learning Type Measure" (see appendix A) that is used in the tutoring practicum course.

1. **Make a personal connection**: Greet the student. Ask them to describe their main focus for the appointment time. (Connects with *Imaginative Learner* who seeks to answer the WHY question)

2. **Plan, teach**: Decide together what can be done in the amount of time allotted. Make a plan. Review and teach skills or concepts if requested. Use charts, outlines, diagrams. (Connects with *Analytic Learner* who seeks to answer the WHAT question)

3. **Practice**: Let the student do a problem. Find unknown answers together. (Connects with *Common Sense Learner* who seeks to answer the HOW question)

4. **Review**: Allow the student time to teach back what they learned. Test the student. Consider what the student can do to study further after the appointment. (Connects with *Dynamic Learner* who seeks to answer the WHAT IF question)

o What if I realize **I'm not the best tutor** for the tutee's need/concern?

Do not hesitate to refer a student to another tutor. If no tutor is available for a specific request, encourage the student to speak with Linda and/or complete a "Tutor Request Form."

- *Tutoring Helpful Hints:*

  1. Stay connected with professors in your discipline and specific courses that you support. Invite yourself to classes to remind students of your availability. Read syllabus and review texts of courses you frequently support. Be open to offering study sessions prior to exams in the courses you support.

  2. Consider taking the *Peer Tutoring Practicum I* (LARTS 390A), co-taught by the Writing Program director and the ASC director and offered fall semester of each year. *Peer Tutoring Practicum II* (LARTS 391A) is offered during the spring semester following the completion of *PTPI. PTPII* is available for community learning credit. The practicum course is strongly suggested but not required for content tutors. The course is required for writing tutors.

  3. Stay closely connected and attend scheduled meetings with the Writing Program director, if you are a writing tutor.

  4. Attend scheduled tutor meetings—always at the beginning of each semester and occasionally during the semester. Groups of tutors that support a specific department may also meet, sometimes including the professors of the department.

  5. Plan to begin tutoring on the Monday of the second week of classes in each semester. Tutoring continues until exam week when no tutoring is scheduled. Tutors may, however, offer individual appointments and/or study sessions during exam week if they have interest and availability.

- *Tutoring Dos and Don'ts*

  DO
  1. Pay attention to who is doing most of the talking: tutor, tutee? Help the tutee to own the appointment, to do the talking. The appointment is not an opportunity to show how much a tutor knows.

  2. Encourage use of additional resources: conversation with the professor, study groups, librarians.

  3. Act in ways that enable the tutee to trust you. Be open with the tutee and encourage the tutee to be open with you.

  4. Focus your attention on a joint exploration of the actual problem.

  5. Listen! This may be as important as giving information and it helps to create an atmosphere of "thinking along with" rather than "telling."

  6. Try to determine what you can do to reduce any threat you may be to the tutee.

  7. Try to be non-judgmental of the tutee.

  8. Be supportive without assuming responsibility for the tutee or for their problems.

  9. Meet your responsibilities _to_ (not _for_) the tutee. For example, be prepared and on time. Insist that the tutee do the same.

  10. Give instant feedback. Solicit feedback from tutee.

  11. At every opportunity, encourage tutee to reflect back on what has happened and evaluate. Have tutee focus on their mental process, not on answers.

  12. Remember that help is only if the tutee perceives it as such.

DON'T

1. Get trapped into a "telling" role. This trap is especially common when the tutee is over-dependent.

2. Take advantage of the situation to show how bright, knowledgeable, or experienced you are.

3. Meet defensiveness with pressure and argument about the facts. This response usually increases defensiveness and decreases the possibility of "leveling" between tutor and tutee.

4. Use reassurance and praise as a substitute for help. Just making the tutee feel good may not solve their problem.

5. Try to speak for the tutee or assume responsibility for him/her.

6. Dwell on mistakes. Instead, use them as a step in the learning process and toward growth.

7. Talk about the professor or classroom experience. Redirect talk to what can be done to strengthen a student's understanding and skill set.

- *Resources*

  o Resources Available in Print at the ASC
    The ASC has a number of resources available. Peruse the bookshelf in the ASC lounge. There are writing handbooks, dictionaries, and other reference materials. The vertical file at the Center has study helps for effective note-taking, reading comprehension, and tracking academic and other commitments. **See part VIII** for copies of these resources**.** ASC staff have resources on study skills, time management, and learning differences and disabilities such as ADHD.

  o Resources Available on ASC Website
    The ASC website has a number of links to resources on study skills and time management. Additionally, there are semester-specific resources such as a "Scheduler" for each semester—a front/back page for tracking major assignments, exams, and commitments.

  o Web Resources
    The ASC and Writing Program websites offer links to other universities' resources for general study strategies and specific writing concerns.

- *ASC Tutoring* **Information: how it works and what tutors can do**

  1. **Click on** *ASC Tutoring* , quick link from myEMU, and sign in using your royals ID. You have a "student home" and a "tutor home". Appointments for classes can be made through the "student home" page by clicking on the link next to your listed classes. All other tutoring such as writing, study skills, nursing, and praxis math are made by clicking on the blue button on the right hand side. On your "tutor home" page all information about your upcoming appointments and the ability to create your schedule, reports or mark appointments as no-shows is from this page.

  2. Tutors are in charge of creating their schedule or availabilities on *ASC tutoring*. This is entering your schedule and classes you will tutor. On your "tutor home" page click on the "tutor settings" menu tab. On the "actions" tab you can choose "add time", "copy time", "delete time". Choose "add time" and input day, hours, whether its drop-in or appointment based, and how many students you're willing to tutor at one time. Choose "range of dates" and click on the first and last day of tutoring for the semester. Choose each class you are willing to tutor. Choose any "student services" you are authorized to tutor. To add subsequent availabilities, under "actions" choose "copy time" and edit it with different day, hours, etc. If you need to edit one of your availabilities, click on "edit" to the right of an already created availability. For all availabilities that are appointment based, you must create a duplicate availability for that day/time but choose "drop-in". This enables you to tutor students who drop-in and request tutoring when you don't have appointments.

- *Students with Special Concerns and Needs*

  o English as a Second Language
    The Writing Program director or faculty in the Language and Literature
    Department are great resources to discuss ESL concerns and to seek ESL
    resources.

  o Learning Disabilities and Attention Deficit
    If you are wondering about ideas to help reach a student who is struggling with a
    particular concept, the coordinator of the OAA is a great resource to discuss
    learning differences of students. Note: **never ask a student if they have a
    disability.** You may ask them to discuss and describe a particular learning
    concern: "What part of this (math) problem is most difficult? What has helped
    you in the past to remember a new concept?" If a student discloses a learning
    disability/difference for which additional support could be helpful, encourage the
    student to speak with Joy.

  o Counseling Services and CoachLink
    Remember that you are a tutor, not a counselor. You will seek to make a student
    feel comfortable during a tutoring session, but it is not your role to discuss
    concerns beyond the topic/tutoring request at hand. If a student seems unduly
    anxious or emotionally unstable, encourage him/her to speak with EMU's
    Counseling Services. Do not tackle such a concern by yourself. You may certainly
    offer to walk with him/her to the Wellness Suite to make an appointment. Another
    great resource for students who may benefit from an accountability partner or
    time management consultant is CoachLink, a mentor coach role that can support
    any student, but especially students who may have not be interested in counseling.
    Check out the link: http://emu.edu/studentlife/coachlink/

- *Confidentiality Concerns*

  o Most persons who come to the Center put themselves in a vulnerable position as
    they request help and/or share written thoughts and feelings. Honor that
    vulnerability and reassure students that what they share will be kept in
    confidence.

  o Do not share the names or issues of students with whom you meet with other
    students or faculty/staff without their permission.

I'm a receptionist. How is my work different than a tutoring role?

A **receptionist** is the first person to welcome a new or returning student. It is important to consider that anyone who walks up to the receptionist desk is likely putting themselves in a vulnerable position. *"I need help."* Express welcome and inform with confidence!

A **tutor may serve as a temporary receptionist**. When student staff come and go to and from their own classes, a tutor may be the only person available to respond to a phone call or visit. An inactive tutor is encouraged to spring to action to fulfill a receptionist role when appropriate.

Specific receptionist duties:

Always:
- Greet and assist students as they come for testing and tutoring.
- Help students sign in and out for their appointments
- Answer phone and respond to questions.
- Accept paper requests for test proctoring. Put them in the assistant's box. Put any other paperwork from students who are working with the OAA in the coordinator's box.

Occasionally:
- Assist students in registering for *ASC Tutoring*. Ensure that *graduate* students find *graduate* tutors.
- Proctor scheduled tests.
- Deliver completed tests to departments and professors.
- Complete photocopy and filing requests.
- Complete duties outlined in receptionist folder on desk.

Twice daily, including end of day:
- Pick up mail from Library receiving room (mail room).
- Check tutoring/testing areas for adequate scrap paper and sharpened pencils.
- Check copier for adequate supply of paper.

End of day:
- Turn off main desk computer and monitors.
- Wipe down surfaces with disinfectant.
- Turn off cameras in testing rooms.

How can I help a student with a disability?

EMU does not have a formally designated program for students with documented disabilities, but rather offers services and support through the Office of Academic Access (OAA) office located in the Academic Success Center. These students are encouraged to access the support services available to all students, including tutoring which is often essential to their success at college. In addition to tutoring for a specific subject, some students benefit from tutors who demonstrate academic organizational guidance to help them manage overall course requirements and ongoing study skills.

As a campus wide advocate for students with disabilities, the OAA coordinator is available to meet with students who already know they have a disability that is affecting their course work. The coordinator is also available to meet with students who are trying to figure out the source of their struggle. Students are invited to sign up on the weekly calendar on the coordinator's office door for a time to meet. Students initiate the process of presenting the required documentation which includes recommendations by the appropriate licensed professional. The student and coordinator work together to create a *Memo of Accommodation* as a tool for them to share with professors. The memo may include such things as extended time for tests or permission to record lectures, based on the documentation.

Students who struggle

If you suspect a student is having a significant struggle in understanding or retaining information covered while tutoring, they may be dealing with a learning disability. It is *not* important that you know the specific diagnosis to help them. Focus on abilities and strengths you have noticed in your work together but also name the struggles you see. Example: "Remembering dates seems very hard for you." Then ask what study strategies have worked for them in the past. They may give you some new tutoring tools that would be useful in your work with other students! If they share that they do have a disability that affects their learning, ask them how you can best work with them and hold that information in confidence. Additionally, encourage them to make an appointment with OAA to learn what supports are available for them.

Test anxiety

Test anxiety is real and it can cripple a student's efforts to perform well on exams. However, test anxiety does not meet the guidelines for a disability. Many online resources are available and OAA office can offer strategies to help manage test anxiety.

What happens when I tutor writing?

Writing tutors are hired by the Writing Program director and Academic Success Center director. The WP director supervises the training and ongoing work of writing tutors. The ASC director works with each tutor regarding schedule and ongoing logistics of employment at the ASC. Many writing tutors provide writing and content tutoring.

Writing tutors must complete the *Peer Tutoring Practicum* course, offered each semester. Successful completion of requirements for the course, including supervised tutoring sessions, is awarded course credit; a tutor will not be paid for writing tutoring until the course requirements are completed. Work-study content tutors who also plan to tutor writing may be paid for content tutoring, concurrent with the work required for the practicum course.

Writing tutors complete a report following each writing tutoring session. A report form is linked to each appointment on *ASC Tutoring*.

Writing tutors must be familiar with specific policies, such as:

- Academic Integrity Policy

- Undergraduate Writing Rubric

- First-year Undergraduate Writing Rubric, specific to *College Writing for Transitions*

Additional resources are available in the file labeled "Writing Forms and Information" located on the resource shelf unit at the ASC. The Writing Program website also offers support to tutors and tutees, and includes a plagiarism resource.

Writing tutors should be familiar with the following resources, prepared by the Writing Program director.

WRITING TUTORS

The Writing Program Mission Statement

The Writing Program supports the academic mission of Eastern Mennonite University by promoting excellent writing across disciplines. The program advances EMU's faith mission by its commitment to building community, promoting cultural awareness, and motivating action through language. Students and faculty work together to develop writing habits of mind and heart that foster creativity and effective communication.

Writing tutors are an important part of EMU's mission as they work with faculty and staff, building trust and respect through relationships with student tutees.

Code of Ethics

All writing tutoring is conducted with the understanding that it is very important to build trust between tutors and tutees by respecting the confidentiality of sessions. We believe that a collaborative relationship among faculty, staff, tutors, and tutees is the most conducive to writing improvement; thus, we have the following guidelines:

The content of each tutoring session is private.

Professors do want to know if their students are coming to the ASC for tutoring, so tutors should always ask the tutee's permission to share the content with the professor or with the Writing Program Director. With the tutee's permission, please send a short report to the tutee's professor stating what took place in the session. Please do not evaluate the session or the tutee's work and progress in the session.

We do not comment to tutees or faculty on the grade a paper has received, nor do we speculate on what grade a paper might/should receive.

Writing tutoring is free, and tutors are not permitted to receive any money from ASC tutees.

Writing Program Director

The WP director trains undergraduate writing tutors in the LARTS 391/2 Peer Tutoring Practicum course. The director works with prospective tutors in training about writing across the disciplines, observing writing tutoring sessions, and co-tutoring sessions and makes the decision, with the writing tutors and the ASC director, when a writing tutor is ready to begin working in the ASC.

The WP director will work with writing tutors about the session content, any relational issues in the writing tutoring session, and any further training. The ASC director will work with writing tutors about their scheduling and payment.

About Our Tutees

Just as there are few hard and fast rules for writing tutoring, there is no such thing as a typical session or a typical tutee.

Sometimes writing tutees may seem to be here under some duress, having come to the ASC only because they have felt compelled by their instructor to do so. The great majority of our tutees, however, are here because they genuinely want our help. Unfortunately, they don't always express that request in the most helpful way.

A number of tutees come in asking to have someone proofread their papers. Writing tutors should avoid the temptation to grant this request or to simply turn away the tutee. Instead, explain that while we cannot proofread, we are here to work with writers, to talk with them about their writing, and to help writers learn to find their own pattern of errors so that they can do their own editing and proofreading.

Returning students are familiar with our procedures and often have high expectations for their sessions. These students tend to be very focused.

A number of students come to the ASC for writing tutoring and need different kinds of attention. Non-traditional students are often very realistic about the work involved in the writing process, but they can also be discouraged if no one takes the time to reassure them that they are on the right track. Tutees with learning disabilities may require tutors to think creatively about how they can best help such tutees with their particular areas of difficulty.

Keep in mind that writing tutors do not diagnose learning disabilities, nor do they suggest the possibility that a tutee might have one.

First-year students may need help initially in brainstorming for a paper. The college-level essay may be daunting, and they may not be accustomed to working inductively to produce a thesis and then writing the paper deductively so that the thesis is on the first page and is following by subpoints using plenty of examples.

A number of our students write and/or speak English as a second (sometimes third or fourth) language. Students whose first language is not English often have a desire for definite answers. They often do not know what to make of what we call "non-directive" tutoring. As a writing tutor, try to resist the urge to "give tutees what they want." To focus on corrective surface-level errors (editing) is only to give such students the impression that the product is more important than the process.

A writing piece should be seen as a holistic unit, a transaction between writer and reader, not as a series of sites of potential errors. Our job, therefore, is to help the writer recognize error patters—types of errors that he or she is specifically apt to make, errors that the writer may have been making repeatedly over a number of years. (Remember that those patterns have accumulated over time; don't expect them to disappear instantly simply because a tutor has helped the writer spot them.) **Above all else, our tutors should remember that their work should always be geared toward a tutee's overall writing development.**

Writing tutors should, as much as possible, familiarize themselves with writing conventions and discourses in a variety of disciplines. To assist writing tutors in their development in this area, our bookshelves, outside the ASC director's office, contain a number of helpful books. In addition, we have dictionaries that are especially helpful for students for whom English is not a first language.

Here is a list of helpful resources:

• Online grammar guides--http://writingcenter.gmu.edu/esl/gram_punct.html
• Diana Hacker Online—http://www.dianahacker.com/resdoc
• APA Style--http://www.apastyle.org
• Discipline specific guides— http://writingcenter.gmu.edu/resources/specialized.html
• Engineering and Science--http://www.writing.vt.edu and
• http://standards.ieee.org/guides/style
• Handbook for Technical Writers--http://stipo.larc.nasa.gov/sp7084/sp7084cont.html
• Strunk & White Online (grammar and mechanics)—http://www.bartleby.com/141
• Grammar and Mechanics Exercises—http://www.bedfordbooks.com/exercisecentral
• Ask Oxford (writing and language links)—http://www.askoxford.com/
• Model papers—http://bedfordstmartins.com/modeld

Writing Program Website: **http://www.emu.edu/writing-program/**

Our website is also an excellent resource for both tutors and tutees, especially for writing in a variety of disciplines, how to write a paragraph, develop a thesis, and information on how to cite print, non-print, and electronic sources in a variety of styles. Writing tutors should be familiar with this site so that they can use it in a tutoring session. Writing tutors may take a tutee to a computer and help the tutee navigate our website before they leave the ASC.

Records

The ASC Tutoring software keeps track of our tutee's self-reported demographic information. We use these statistics to compile an annual report and to analyze the demographic breakdown of our tutees**. It is very important that you keep up with writing reports for individual sessions, as the data are compiled based on the number of sessions reported.**

Guidelines

Before writing tutors begin sessions, do some quick research on your tutee appointments for the day. All tutees, if they have already been to the ASC for writing tutoring, have a record in the ASC Tutoring system.

As soon as possible, after the session is over, writing tutors should complete their reporting work on the ASC Tutoring session.

If a writing tutee does not show up for an appointment, be sure to mark the "no show" in his/her online record.

Writing Tutoring Sessions

Begin each session by introducing yourself. Tutees, particularly those who have never been to the ASC, may feel nervous and unsure of what to expect. You might try to get acquainted with the writer by finding out something about him or her before you start talking about writing.

Ask first about the assignment or project the tutee is working on and when it is due. (The due date can significantly alter the nature of the session.) Then ask what the tutee needs help with. It's important for tutors to address what the tutee came in to the ASC seeking. Many times, students will say they need help with grammar or with "flow." You may find, in reading the paper, more pressing problems to address, such as clarifying a thesis or organizing paragraphs. Be sure to make time for what you think is important and what the tutee asked for.

Ask the tutee to tell you the "story" (the gist) of the paper. Telling the story often helps a writer focus on his or her thesis and main ideas, things that may not have been apparent to the writer before. Listen to the words the tutee uses to describe his or her own writing problems. Keep these words in mind while tutoring the paper, so that you can use terminology the tutee is familiar with.

Before you begin, set the agenda for the session so that the tutee knows what to expect. Try to develop realistic expectations—not of what a piece "ought to look like," but what you can hope to accomplish in a thirty-minute session.

After finding out what the assignment is (it helps if the student shows you the actual handout from the professor), position the paper so you can both see it, and have the tutee read his/her paper aloud. If the paper is more than 4-5 pages, ask the tutee which pages he/she would like to work on (30 minutes is not enough time to effectively work on a paper longer than 4 pages). Tell the tutee you may make small checks in the margin as he/she reads. These marks are just to remind yourself of the things you'd like to work on. Keep in mind that it's important to mark what the tutee is doing well as well as what you think needs work. Invite the tutee to do the same. Many times as people read their work aloud, they hear what doesn't sound right. If the tutee has not started the assignment, begin with brainstorming and clustering techniques.

After the tutee is finished reading the work aloud, begin tutoring the paper. Here are some things to think about as you tutor:

Say something positive
Try to find something the writer is doing well in his or her paper and communicate it. Do this as soon as the tutee is finished reading the paper and try to find ways to include specific praise throughout the session. It is just as important for writers to understand what they are doing well as it is for them to understand what they need to work on.

Start a conversation
Ask open questions and listen to your tutee. For example, you might ask, *What part of the paper do you like best? What part do you like least?* This is a way to get students to feel more comfortable talking about their writing and to allow them to participate in their own learning. Though conversation is the basis for our sessions, you should make sure that you are not doing most of the talking. Though many new tutors feel uncomfortable with keeping quiet, it is a skill that can be developed. In fact, research shows that, to be most effective, the tutor should talk 30% or less of the time in any session.

Prioritize

Remember that you want to start with Higher Order concerns (thesis, organization, paragraph structure) and then move into Lower Order concerns (grammar, word choice, punctuation). It is more important for a tutee to grasp the larger or "global" aspects of successful writing, than to focus on small "local" concerns. Try to limit your remarks to two or three kinds of errors or concerns so the writer is not overwhelmed.

Encourage note taking

You might suggest that tutees take notes during the session—making complex revisions in a one-inch margin is usually not the most effective way for tutees to see the changes they are making. Some tutees, however, especially those who feel that one trip to the ASC will "fix" their papers, may not be inclined to take their own notes during the session. This reluctance might stem from a variety of cultural, social or personal reasons. You might consider taking notes for these tutees, and then encouraging them to start making their own notes as you continue to work with them. This way you are modeling an important part of the writing process. Even when using this technique, however, **you should try to avoid writing directly on the students' papers**. Instead write your notes on a piece of scrap paper and encourage the student to make his or her own notes on the paper.

Use intervention rather than correction

Your goal is not to make immediate changes in the writing, but to make permanent changes in the writer. Some immediate changes will take place, but the writer needs to understand that it took time to develop patterns, and it will take time to change them.

Take your tutee's writing seriously

Just as we want our own writing to be taken seriously, our tutees desire the same amount of attention to their work. Try never to be judgmental. Instead, be sensitive and encouraging. Writing is a difficult, and sometimes emotional, process. It is not always easy to show your work to other people. However, we can attempt to break through students' fears and confusions and demonstrate that it is possible to enjoy and value writing, even though it may be some of the hardest work any of us will ever do.

Rely on your own good sense

It is perfectly understandable for tutors to feel nervous in their first few sessions, but if you rely on your own sense of how to treat people courteously and your instincts and expertise about writing, both you and your tutees will survive, and probably thrive. Each session will differ in significant ways from every other session, even those between the same tutee and tutor. Consequently, there is not one "right" way to tutor.

Try to start closing the session about five minutes before the time is up. Review what you have done and ask the tutee what he or she plans to work on. You may work together to create a plan of action, prioritizing their efforts.

After the Session

The tutee may ask for a visit verification form. Often times instructors request confirmation of a student's visit to the ASC. Write the tutee's name, your name and the date on the form. You may also write a sentence or two about what you worked on during the session.

Once this is complete, write a session report. In your notes, include the assignment you worked on, the course for which the paper was being written, the topic of the paper, the focus of your session, the tutee's plans for revision, error patterns, and anything else you think would be helpful for the next tutor or the student's professor (with student's permission) to know about this tutee. **Remember to keep your comments professional**.

Should you ever feel frustrated or confused by any situation you encounter as a writing tutor in the ASC, talk to the ASC director and/or the Writing Program director. As appropriate, other writing tutors may be able to help also. Chances are good that they will have had a similar experience or will at least have considered its possibility.

ESL Tutoring

Many tutees in the ASC are Non-Native Speakers. Sessions with such writers can sometimes be frustrating for tutors. If you feel any serious anxiety about tutoring people whose cultures and languages differ from your own, the WP director and ASC director can work with you to overcome your concerns. Here are some tips to think about before tutoring ESL students.

Be aware of common sentence-level errors in ESL writing
It is somewhat dangerous to attempt to group the kinds of errors that ESL writers make, primarily because the categories are so slippery. Nor is it fair to assume that every ESL speaker with have the same problems. Research, however, has shown that the following are areas in which dialect interference is most common:
• subject-verb agreement
• pronoun-antecedent agreement
• use of prepositions
• collective count, and noncount nouns
• verb endings/tenses
• verbs with particles
• articles (noun markers)
The Writing Program website contains many helpful tips for ESL writing.

Listen carefully and holistically
This applies to all tutees, but especially to ESL tutees who may take a meandering route to get to a point. Some papers that ESL writers produce will exhibit a less linear, more circuitous approach to problem solving than is normally expected in American academia. Introductions in such papers may appear weak, lacking those direct assertions that can quickly catch a reader's interest. Paradoxically, other papers by ESL writers may be characterized by a degree of exaggerated assertiveness that a native writer would find discomforting. Not all cultures argue in the same structural conventions, tone and voice.

Cultures express ideas using different organizational patterns and types of support, which results, often, in a grammatically correct piece of writing with an idiosyncratic development. Be sensitive to these kinds of

cultural differences and try to help the writer understand the differences between American academic expectations for writing and the expectations of his or her own culture. Try to help the tutee shape his or her ideas into what is expected in American academia without changing what the tutee is trying to say.

Ask for clarification
Again, this applies to all tutees. But what might make perfect sense to you as a native speaker might not make sense to a non-native speaker. And vice versa. Sometimes, you may have to ask several times for clarification. You should always try to reword your questions if the tutee is not understanding.

Look for patterns
For example, a Japanese tutee might put a proper article before a stand-alone countable noun (***A** book on **the** table*), but might not put an article in front of a modified noun (*Red book on round table*). If you can recognize a pattern of errors, point it out in one or two places and have the tutee find the rest. This way the tutee can find the problem on his or her own in the future. Here is a resource from our Writing Program website: http://www.emu.edu/writing-program/student-resources/esl-students/

Familiarize yourself with the language of those learning English
In other words, learn how to explain grammar in terms tutees are used to hearing. Many times, native speakers know when something is right or wrong in English by the way it sounds, but they can't explain the problem in grammatical terms. ESL students learning the language are familiar with grammatical terms and many times feel comfortable talking on this level.

Help out with pronunciation
In some cases, you should let the tutee watch you physically make the sound. For example, many ESL tutee have trouble pronouncing /0/ (*th*ick) and/o/ (*th*in) sounds in English. The sound is made in almost the same way as /t/ and /d/ except that at the start of the sound, the tip of the tongue is between the teeth instead of behind the back of the top front teeth. It is almost impossible not to pronounce /0/ and /o/ if the tongue is between the teeth. If tutees can see the physical aspects of making a sound, they are more likely to remember it.

Don't be afraid to laugh at some interlanguage mistakes
ESL students would much rather see their mistakes cause a smile than disapproval.

Use your own knowledge of foreign languages to solve problems
For example, a native Spanish-speaking student might have written the first part of this sentence as "a native Espanish-espeaking estudent." In Spanish, words with s and another consonant at the beginning are preceded by e. This example is admittedly a stretch, but it has shown up in writing on more than one occasion. Another example of a situation where this kind of knowledge can help you is with Japanese students. Japanese sentence structure is SOV (subject-object-verb) and a Japanese student may write an English sentence this way.

And lastly . . .
ESL tutees, by the nature of their needs as well as tutors' overwhelming desire to help them write the "perfect" paper, can persuade a tutor to work in a more directive manner, and often they do need a more

direct approach than native speakers. After all, you cannot pull out answers from tutees that they simply do not have. Tutors may have to change the way they read the paper in order to tutor more effectively. Instead of looking for that ideal paper that lies beneath the tutee's writing, tutors should work on less ambitious steps that will allow the ESL tutee to really grow and develop his/her writing skills.

(adapted from George Mason University's *Tutor Handbook*, updated Summer 2009)

Responding To Students' Writing

- **Commend the writer for what he/she has done well.**

- **Distinguish between <u>global</u> vs. <u>local</u> concerns:**
  - o **Global** concerns are rhetorical, including planning & organization; details and analysis; thesis and support
  - o **Local** concerns have to do with language
  - o (see "Writing Standards-Undergraduate Level" 6-dimensional rubric #1 to #3 vs. #4-6)

- **No matter what you perceive the error to be, negotiate the meaning with the writer. Do not assume you already knew what the writer intended to say.**

- **How would you question the writer about these sentences?**
  - o **"**At that time the Pope would decide and rebuke people, or other religions groups would resist to his decisions. That means its leadership were part of the decision maker"
  - o "The Anabaptist are against war. Since the reform had appeared by separated the Church and the government, the Amish and Mennonite have decided to become the peacemakers."

- **Look for patterns of error and address the most serious. The most serious errors are those associated with confusion of meaning.**

- **Point out errors/elicit corrections**
  1) Circle, underline, label or explain.
  2) Ask the learner to read it again and see if he/she can make sense of the wording/notice where there is a problem.
  3) Read it aloud for the learner to hear how it sounds in case he/she might notice a problem.
  4) Point to a line or passage (without being specific) to see if the learner notices and repairs the problem.
  5) Pull out problematic sentences and structures and have the learner work on rewriting them right there in your presence.
  a. *Use monitored editing and proof reading in class.*

- **Beware of the distinction** between persistent & non-persistent errors.
  - o **Persistent:** word forms, articles, prepositions, and subject-verb agreement in sophisticated contexts
  - o **Non-persistent:** sentence boundaries, existential *there*, subordinate clauses, passives, modals

- **Peer response --** prepare the students; set up the peer response task; provide written instructions and a set of questions to be answered, thus circumscribing students' responsibility to respond to errors; evaluate the peer response.

- **Keep a list** of commonly made errors by your students- sorted by language background.
- **Use rubrics** and **anchor papers** with students in advance so they can see the standards you are aiming for; comparison lets students see where their work may have weaknesses and strengths.

Sample Language for a Writer's Self-Assessment of the Writing Process and Product[1]

	Writing Your Notes and Drafts	Writing Your Final Paper
Audience	Is yourself as you take notes, outline, and learn about your topic and the assignment[2]	Is a reader whom you show that you have control over the material and the elements of writing
Purpose	Is to inform yourself about the material and assignment; to begin to persuade or inform a reader	Is to inform your reader about your knowledge of the material or argue/persuade a point convincingly
Thesis	Is a "working thesis" that will start generally and get more specific as you read, draft, and revise	Is a statement or statements of your main point or argument and your method to support your point
Voice	Is casual, tentative, speculative	Is authoritative
Tone	Is informal; may be written in your first language if you are multilingual	Is formal; factual for informative papers; varies for the argument; is written in Standard English
Stance	Is close to the writer as reader	Is professional, distant from reader for informative; varies for argument
Organization	Follows the order of the assignment question or directions	Follows clear introduction' body paragraphs have topic sentences and transitions; conclusion is clear
Development	Follows the specific language of the assignment, e.g. compare, contrast, define, give examples	Each paragraph develops with evidence and relates to the thesis and assignment
Style	Is informal	Sentences are clear; for information transactional; for argument sentence length and rhythm vary to create a clear effect
Diction	Is informal	Shows mastery of the language of the subject and formal writing
Editing	All choices about paragraph organization and development and sentence construction relate to the assignment and to the audience, purpose, and "working thesis"	Every element of organization, development, style, diction, editing and conventions relates to audience, purpose, thesis, and the assignment
Conventions	Adequate enough to draft	APA or other required format

[1] Jernquist, K. Developed in 1985. Revised in 1994, 2003, 2004, 2011; Used by permission.

[2] The concept of audience is from J. Britton, *Language and Learning*. England: Penguin Books, 1972.

REVISING CONTENT

To revise your essay, ask the following questions:

Introduction

1. Does my introduction provide the context for the controlling idea?
2. Does it make a commitment that I'm obliged to cover?
3. Does it set out the topic and main points (or what I'm going to say about this topic)?
4. Does it refer to the significance of the above controlling idea?
5. Does it define key terms?
6. Does it let the reader know the essay's organizational method?

Body of Essay

1. Is my paper **unified**?
   - Do all my supporting paragraphs truly support and back up my controlling idea?

2. Is my paper **supported**?
   - Are there separate supporting points for the controlling idea?
   - Do I have *specific* evidence for each of the supporting points?
   - Is there *plenty* of specific evidence for each supporting point?

3. Is my paper **organized**?
   - Do I have an effective introduction and a solid conclusion?
   - Do I have a clear method of organizing my essay?
   - Do I use transitions and other connecting words/phrases?

Conclusion

1. Does it provide closure for the essay?
2. Does it discuss the larger implications of the essay (what do you want readers to know or believe as a result of your essay)?
3. Does it let the reader know what to think about?
4. Does it show awareness of the broader issues surrounding the essay's controlling idea?
5. Does it, in some way, highlight the significance of the essay?

Paragraph Revision

Think about **organizing your paragraphs around one clear point**. A point is another name for a reason that supports your main idea/thesis.

When we read, we expect three basic things from any paragraph. We could name these three things **the issue, the point, and the discussion** of the paragraph.

ISSUE: The first section of the paragraph. Sometimes only the first part of the first sentence, sometimes longer than the first sentence, the **issue** introduces your reader to all the characters, themes, and ideas that will be discussed in the paragraph.

POINT: Usually located immediately after the issue but sometimes at the end of the paragraph, the **point** is an explicit, on-the-page statement about how this paragraph is related to the main claim or sub-claim of your discussion. In other words, the point is where you state your reason.

DISCUSSION: The main body of your paragraph, the **discussion** is where readers will look for you to explain the issue more fully and provide evidence (quotations, examples, anecdotes, statistics) to support the point of your paragraph.
(Used with permission,Kevin Seidel)

Provide **transitions** between paragraphs.

Does each paragraph have a main idea (abstract)?

Does each paragraph have supporting sentences (concrete)?

Have you made a clear connection between the main idea of the paragraph and the sentences that support the main paragraph?

Have you included detailed and sufficient support for the main idea of the paragraph?

Have you progressed from one sentence to the next in the paragraph smoothly and logically?

For this paper, what paragraph arrangement have you chosen?

CONTROLLING IDEA OR THESIS

1.   What is the topic?

2.   What is the central idea about the topic?

The topic and the central idea about it make up your controlling idea. Write the controlling idea in the space below.

1.   Is the controlling idea too narrow?

2.   Is the controlling idea too vague?

3.   Is the controlling idea too broad?

ERROR LOG BY CATEGORY
Grammar

Sentence with Error	Name of Error	Description of Grammar Rule	Corrected Sentence

TRANSITION WORDS AND PHRASES

Examples: Use these words to make a transition between a general statement and a specific example or detail.

- For example	- In one case	- According to	- To show that this is so
- For instance	- In the following	- In fact	- Research points out that
- For one thing	- In other words	- As a matter of fact	- In one instance
- As follows	- As proof	- To illustrate	-As an example

Ideas: Use these words to show the relationship between ideas, events, beginnings and endings, and cause and effect.

- So	- Nevertheless	- Because of
- Yet	- Moreover	- Due to
-However	- Consequently	- As a result
- Therefore	- Furthermore	- For this reason

Comparisons: Use these words to compare persons, things, ideas, etc.

- Also	- Like	- The same as
- Similarly	- Just as	- In the same way
- Besides	- In addition (to)	- Similar to

Chronology: Use these words to show the order of steps, events, ideas, etc., in a time sequence.

- Then	- During	- Later	- Earlier
- Soon	- Meanwhile	- Finally	- After a while
- Now	- Since	- At last	- At the same time
- Before	- Suddenly	- To begin with	- Previously
- After	- Eventually	- In the end	- First, second, third, etc.
		- At once	

Contrasts: Use these words to contrast persons, things, ideas, etc.

- Unlike	- More than	- In contrast to
- But	- Less than	- On the contrary
- Contrary to	- Different from	- On the other hand

Spaces: Use these words to show the spatial relationships between persons, things, places, etc.

- Near	- Beyond	- Outside	- On the horizon
- Above	- Along	- Next to	- In the distance
- Below	- Under	- On top of	- In the foreground
- Behind	- Through	- In back of	- To the right, left, etc.
- Ahead	- Inside	- In the middle	- To the north, south, etc.
		- Parallel to	- As far as

ON ACADEMIC WRITING:
A BRIEF & PRACTICAL OVERVIEW
BY MARK METZLER SAWIN

A Philosophical Prelude:

"In the right state, [a scholar] is, Man Thinking. In the degenerate state, when the victim of society, he tends to become a mere thinker, or, still worse, the parrot of other men's thinking…. Instead of Man Thinking, we have a bookworm…. I had better never see a book, than to be warped by its attraction clean out of my own orbit, and made a satellite instead of a system. The one thing in the world, of value, is the active soul." - Ralph Waldo Emerson "The American Scholar" (1837)

Scholarship in its true form is the natural outgrowth of simple curiosity, which, after all, is the source of all knowledge… curious people seeking answers. This curiosity-based research rarely happens in schools, however, because they are designed to teach students the craft of being a scholar (the curiosity is assumed) and thus run them through exercises to teach them methods of finding answers. Though assigned, school projects don't preclude curiosity. Within the context of each assignment students have some degree of latitude to direct their efforts toward something they are curious about, interested in, or at least toward something that doesn't bore them to tears.

HOW TO BEGIN:

1. **Understand the Assignment**: Understanding the assignment is critical because it determines the scope of your topic and the style of your writing: ie. don't pick a book-length topic for a 3-page paper. This sounds obvious, but people often forget it.

2. **Find a Topic**: Search your deep inner soul and find something you are interested in that fulfills the assignment. If your soul is silent, try the web. Google and Wikipedia are handy for this; so too are the stacks of the library.

3. **Survey your Topic**. This is where Google and Wikipedia have revolutionized research. With a half hour of clicking and wandering you can quickly access tons of general, reasonably reliable information about your topic.

4. **Limit your Topic**: a good research project will delve deeply into its topic. This means, of course, that if one is writing a short paper, one's topic must be highly focused. Your initial topic idea will almost always be too broad, but as you survey your topic, you should work to narrow it to something workable for the scope of the assignment. For Example: Jazz →HarlemRenaissance→ Cotton Club→Duke Ellington→Impact of his 1927 Radio Broadcasts.

5. **Initial Thesis**: Once you have a focused topic, write an initial thesis. For the above example, a good thesis for a 10-page paper could be: "*Duke Ellington's broadcasts from the Cotton Club in 1927 made Jazz music a national phenomenon because it exposed large portions of the US population to the sounds, styles and ideas that became emblematic of the Jazz age.*" This is a good thesis because it addresses a broad topic (the Jazz Age) but does so via a focused example (Ellington's 1927 broadcasts). Note that a good thesis usually includes a "because" statement that explains Why or How you are going to argue your thesis.

HOW TO RESEARCH:

Research is the art and science of finding sources that provide concrete evidence to inform and prove your thesis. It is necessary to understand that there are three types of sources:

- **Primary** (best): these are sources produced as part of an event, person's life, experience, etc… They include letters, diaries, pictures, documents, interviews, as well as the cultural creations of an era (music, novels, films, ads, etc.) The web, properly used, is a great source for primary documents. Many archives have put up scanned versions of primary sources that are quickly accessible. Note also that YouTube now has millions of clips and even full films and TV episodes, as well as songs, advertisements, etc. that can be great pop-culture primary sources.

- **Secondary** (most used): these are scholarly works about a subject that synthesize and explain primary sources; these sources include scholarly books, articles, websites, and any scholarly research done on a topic.

- **Tertiary** (reference only): these sources (Dictionaries, Encyclopedias, WIKIPEDIA!) are wonderful places to start research projects as they provide general information to help you focus your research and guide you toward better sources. You do not cite them in your paper or your bibliography because they are NOT academic sources.

Since the advent of the internet and electronic databases, research methods have changed radically. Begin your research by using the very powerful and very accessible (it's free!) general scholarly search engine…

- **Google Scholar**: http://scholar.google.com/ This is an excellent tool to help you find & access books and articles related to your topic. It provides general bibliographic information for millions of sources. After Google Scholar, move on to the following…

- **Archiv.org:** http://archive.org This site gives access to video, music, texts & (amazingly) past web information. Hugely helpful.

- **On-Line History Research Tools**: http://chnm.gmu.edu/research-and-tools/ Great site full of sites for research & data collection

- **JSTOR, Academic Search Complete, WorldCat & other Article Search Engines**: JSTOR and the other article search engines allow you to quickly and easily pull down articles from thousands of journals. WorldCat is a database of *every research library in the United States*. If you find a book on WorldCat and you'd like to use, just click on the "ILLiad" (Inter-LibraryLoan) button and they'll mail the book to you for free. You can access all these search engines through the EMU library website: Note the History specific resources at: http://libguides.emu.edu/history which include powerful newspaper search engines: Early American Newspapers, African-American Newspapers, NY Times, etc. Other periodicals can be searched online, such as TIME (www.time.com) and www.books.google.com gives access to millions of books and the "Magazine" sections provides full-texts of hundreds of magazines, searchable by date, topic, etc.

- **The EMU Library:** Walk through the rows of shelves and browse the collections—stalk serendipity. This is a great way to find interesting sources (as well as topics). The general library web site is: http://www.emu.edu/library/

- **The JMU Library**: Your EMU ID works at JMU's Libraries too; JMU is just across town, a 10 minute bike-ride away. You can search JMU's libraries online at: http://vufind.lib.jmu.edu/

- **The Massanutten Regional Library**: This is our local library and it too is quite good, especially for local history and DVDs of documentaries. It's right across the street from Clementine's, a seven minute bike ride away. You can search their catalog at: http://mrlib.com/catalog

How TO BEGIN WRITING:

After you've constructed a working thesis and done some initial research it is probably best to start writing a first draft. Begin by expanding your thesis sentence into a Thesis Paragraph and using it to construct an Outline.

- **Thesis Paragraph:** this should flesh out your original thesis, noting several sub-points and laying out the general tone and structure of your paper.
- **Outline:** this should be a general map of your argument. For most shorter papers, a good outline will have five general sections: Introduction, Development sections I, II, & III, and a Conclusion. The outline is helpful because it will guide the rest of your research, letting you know what you need to research further, and equally importantly, what you do NOT need to research, preventing you from wasting time on tangential information that isn't needed.

As you write, remember the following:

What a Research Project IS NOT…

- *an article from the web cut and pasted into a word document with your name on top of it*
- *a series of articles cut from the web, rearranged and pasted into a word document with your name on top of it*
- *a series of articles, loosely reworded, connected by some extraneous thoughts with your name on top of it*
- *lots of good, unique information, in your own words but without citation of sources with your name on top of it*
- a finely structured, five-paragraph essay with lots of pretty words and phrases that states the obvious
- a charming work of prose, guided by a central idea that is repeated over and over again with no concrete examples
- a lovely series of paragraphs, full of information pulled entirely from Encyclopedias, Dictionaries, & Websites
- a simply wonderful clump of knowledge, all pulled from one source, but accompanied by a big bibliography

The *italicized* examples above are all forms of plagiarism and will get you into a lot of trouble.
The other examples are basic BS. Sadly, they are quite common but should also be avoided.

What a Research Project IS…

- **Creative Thought:** a "new" idea, angle, take, or point of view on an interesting topic, expressed in a provocative way.
- **Strong Research**: the use of a wide range of sources, including articles, books, strong websites, & primary documents.

- **Logical Argument**: a strong thesis clearly stated, a series of sub-points that use concrete examples to flesh out & prove the thesis, and a logical conclusion.
- **Elegant Prose**: proper grammar is a given. Also avoid clichés, wordiness, repetition, and passive voice. Remember… clarity, brevity & precision make for the best prose.
- **Proper Attribution of Sources**: use MLA, APA, or Chicago style for all citations and the bibliography.

GENERAL NOTES ON STYLE:
- **Clarity First**: Above all else, good writing is clear. "Jane runs with Spot" is far superior to "The young woman whom many refer to as Jane was seen running all about with a dog whose name is Spot." This latter sentence is over five times as long (21 words instead of 4) yet provides no additional information. The best writing uses only the words it needs to best convey meaning—no more and no less. This is why you should avoid passive voice, excessive adjectives, and too many clauses. They add words without adding significant content. When in doubt, stay simple. Short, common words are generally clearer than long, obscure words. Technical jargon and poetic language are great when they enhance meaning or provide artistic color; most of the time, however, they just obscure meaning and annoy intelligent readers. Using unnecessarily complex verbiage is the literary equivalent of wearing a black turtleneck and beret—everyone can see you're trying too hard. Just be clear—that's far more impressive.
- **Scholarly Voice:** "I" should not be used in formal writing, nor should "We," Our," or "One." When making a statement, you do not need to say "I think.…" You are the author and thus anything written that isn't in quotes must be your thoughts. Also avoid: calling attention to yourself ("As I will now argue"); clichés ("Since the beginning of time"); ironic or snarky comments ("Clinton personally 'handled' his Whitehouse interns"); conversational language ("So then the next thing that happened was"), overt reference to the paper ("The paper will now conclude"), and excessive contractions ("He would've gone if he'd had the time but he didn't.")

WRITING AIDS:
Purdue Online Writing Lab: http://owl.english.purdue.edu/owl/search.php
The Nuts & Bolts of College Writing:
http://web.archive.org/web/20100218211958/http://nutsandbolts.washcoll.edu/nb-home.html

TWO FINAL NOTES:
1. **Think**. It's amazing how much this helps.
2. **Be Curious**. If you aren't fascinated by (or at least interested in) what you are studying, then you are probably researching the wrong thing and may be in the wrong place all together.

(used by permission, Mark Sawin, 2015)

Quick Guide to Chicago Manual of Style, 16th Ed.

Fuller details at https://owl.english.purdue.edu/owl/resource/717/01/ &
http://itech.dickinson.edu/libwiki/index.php/Chicago_Style#YouTube.2FOnline_Multimedia

N: = note format B: = Bibliography format

BOOKS

Book by One Author

N: 1. Dan Brown, *The DaVinci Code* (New York: Scholastic, 2004), 231.

B: Brown, Dan. *The DaVinci Code*. New York: Scholastic, 2004.

Book by One Author, Reprinted Edition

N: 1. James Baldwin, *The Fire Next Time*, 1964. Reprint (New York, Vintage Books, 1994), 112.

B: Baldwin, James. *The Fire Next Time*. 1964. Reprint, New York: Vintage Books, 1994.

Book by Multiple Authors

N: 2. Scott Lash and John Urry, *Economies of Signs & Space* (London: SAGE Publications, 1994), 241-51.

B: Lash, Scott, and John Urry. *Economies of Signs & Space*. London: SAGE Publications, 1994.

Translated Work with One Author

N: 3. Julio Cortázar, *Hopscotch*, trans. Gregory Rabassa (New York: Pantheon Books, 1966), 165.

B: Cortázar, Julio. *Hopscotch*. Translated by Gregory Rabassa. New York: Pantheon Books, 1966.

Book with Author and Editor

N: 4. Edward B. Tylor, *Researches into the Early Development of Mankind and the Development of Civilization*, ed.Paul Bohannan (Chicago: University of Chicago Press, 1964), 194.

B: Tylor, Edward B. *Researches into the Early Development of Mankind and the Development of Civilization*. Edited by Paul Bohannan. Chicago: University of Chicago Press, 1964.

Article, Chapter, Essay, Short Story, etc., in an Edited Collection

N: 5. Peter Chilson, "The Border," in *The Best American Travel Writing 2008*, ed. Anthon Bourdain (Boston:Houghton Mifflin Company, 2008), 46.

B: Chilson, Peter. "The Border." In *The Best American Travel Writing 2008*, edited by Anthony Bourdain, 44-51. Boston:Houghton Mifflin Company, 2008.

Introduction in a Book

N: 6. Steven Pinker, introduction to *What is Your Dangerous Idea?*, ed. John Brockman (New York: Harper Perennial, 2007), xxv.

B: Pinker, Steven. Introduction to *What is Your Dangerous Idea?*. Edited by John Brockman. New York: Harper Perennial, 2007.

Electronic Books and Books Consulted Online

Stable page numbers are not always available in electronic formats; therefore, you may, instead, include the number of chapter, section, or other easily recognizable locator.

N: 1. Grant Ian Thrall, *Land Use and Urban Form* (New York: Methuen, 1987),
    http://www.rri.wvu.edu/WebBook/Thrallbook/Land%20Use%20and%20Urban%20Form.pdf.

B: Thrall, Grant Ian. *Land Use and Urban Form*. New York: Methuen, 1987.
    http://www.rri.wvu.edu/WebBook/Thrallbook/Land%20Use%20and%20Urban%20Form.pdf.

Unpublished Book-Like Materials: Theses, Dissertations, Presentations, Etc.

N:" 1. Tara Hostetler, "Bodies at War: Bacteriology and the Carrier Narratives of 'Typhoid Mary'"
    (MA thesis, Florida State University, 2007), 15-16.

B: Hostetler, Tara. "Bodies at War: Bacteriology and the Carrier Narratives of 'Typhoid Mary.'"
    MA thesis, Florida State University, 2007.

JOURNALS & PERIODICALS (MAGAZINES & NEWSPAPERS)

Print Journal

N: 1. Susan Peck MacDonald, "Language Erasure," *College Composition and Communication* 58,
    no. 4 (2007): 619.

B: MacDonald, Susan Peck. "Language Erasure." *College Composition and Communication* 58,
    no. 4 (2007): 585-625.

Electronic Journals

Citing electronic journals follows the same format for printed periodicals, but also includes the DOI or URL (DOI means "Digital Object Identifier" and is the preferred form for stable internet locations). The date accessed may also be included, especially if the material is time sensitive, but it is not required.

N: 1. Henry E. Bent, "Professionalization of the Ph.D. Degree," *College Composition and
    Communication* 58, no. 4 (2007): 141, http://www.jstor.org/stable/1978286.

B: Bent, Henry E. "Professionalization of the Ph.D. Degree." *College Composition and
    Communication* 58, no. 4 (2007):0-145. http://www.jstor.org/stable/1978286.

Magazines

N: 1. Emily Macel, "Beijing's Modern Movement," *Dance Magazine*, February 2009, 35.

B: Macel, Emily. "Beijing's Modern Movement." *Dance Magazine*, February 2009.

Online Magazines

N: 1. Barron YoungSmith, "Green Room," *Slate*, February 4, 2009, http://www.slate.com/id/2202431/.

B: YoungSmith, Barron. "Green Room." *Slate*, February 4, 2009. http://www.slate.com/id/2202431/.

Newspapers

If an online edition of a newspaper is consulted, the URL should be added at the end of the citation. If the name of a newspaper begins with "The," this word is omitted. For American newspapers that are not well-known, a city name should be added along with the newspaper title (see below). Additionally, a state abbreviation may be added in parenthesis after the city name.

Newspapers are more often cited in text or in notes than in bibliographies. If newspaper sources are carefully documented in the text, they need not be cited in the bibliography.

N: 1. Nisha Deo, "Visiting Professor Lectures on Photographer," *Exponent* (West Lafayette, IN),
    Feb. 13, 2009: B-13.

B: Deo, Nisha. "Visiting Professor Lectures on Photographer." *Exponent* (West Lafayette, IN), Feb. 13, 2009.

WEB SOURCES
General Form
N: 1. Firstname Lastname, "Title of Web Page," P*ublishing Organization or Name of Website in Italics*, publication date and/or access date if available, URL.

B: Lastname, Firstname. "Title of Web Page." *Publishing Organization or Name of Website in Italics*. Publication date and/or access date if available. URL.

Web Page with Known Author and Date
N: 7. Mister Jalopy, "Effulgence of the North: Storefront Arctic Panorama in Los Angeles," *Dinosaurs and Robots*, last modified January 30, 2009, http://www.dinosaursandrobots.com/2009/01/effulgence-of-north-storefront-arctic.html.

B: Mister Jalopy. "Effulgence of the North: Storefront Arctic Panorama in Los Angeles." *Dinosaurs and Robots*. Last modified January 30, 2009. http://www.dinosaursandrobots.com/2009/01/effulgence-of-north-storefront-arctic.html.

Web Page with Known Date but without Known Author
N: 8. "Illinois Governor Wants to 'Fumigate' State's Government," *CNN.com*, last modified January 30 2009, http://edition.cnn.com/2009/POLITICS/01/30/illinois.governor.quinn/.

B: "Illinois Governor Wants to 'Fumigate' State's Government." *CNN.com*. Last modified January 30, 2009.http://edition.cnn.com/2009/POLITICS/01/30/illinois.governor.quinn/.

Web Page with Unknown Publication Date and Author
N: 9. "Band*," Casa de Calexico*, accessed January 30, 2009, http://www.casadecalexico.com/band.

B: "Band." *Casa de Calexico*. Accessed January 30, 2009. http://www.casadecalexico.com/band.

YouTube Original Video created by the person who posted it
N: 9. WillBraden, "Henri 2: Paw de Deux," YouTube: http://www.youtube.com/watch?v=Q34z5dCmC4M (accessed Dec. 2012).

B: WillBraden. "Henri 2: Paw de Deux." YouTube: http://www.youtube.com/watch?v=Q34z5dCmC4M (accessed Dec.2012).

Web-based Re-posting of Documentable Content (Music, Ads, TV, etc.)
General Format:

N. 3. First name last name of author/speaker/performer, "Title of document" (type of document), location & date of document, Name of hosting cite: URL (accessed date).

B. Last name, First name of author/speaker/performer. "Title of document" (type of document): location & date of document. Name of hosting cite: URL (accessed date).

Examples:

Speech:

N: 4. John F. Kennedy, "We Choose to go to the Moon" (speech), Rice Stadium, Houston, TX, 1962, YouTube: http://www.youtube.com/watch?v=ouRbkBAOGEw (accessed Feb. 2013).

B: Kennedy, John F. "We Choose to go to the Moon" (speech): Rice Stadium, Houston, TX, 1962. YouTube: http://www.youtube.com/watch?v=ouRbkBAOGEw (accessed Feb. 2013).

Advertisement:

N: 5. Winston Cigarettes, "Flintstones for Winston" (TV advertisement), ABC, 1952, YouTube: http://www.youtube.com/watch?v=NAExoSozc2c (accessed Feb. 2013).

B: Winston Cigarettes. "Flintstones for Winston" (TV advertisement): ABC, 1952. YouTube: http://www.youtube.com/watch?v=NAExoSozc2c (accessed Feb. 2013).

Music Video:

N: 6. Michael Jackson, "Thriller" (music video), 1983, MichaelJackson.com: http://www.michaeljackson.com/us/thrillervideo (accessed Oct. 2012).

B: Jackson, Michael. "Thriller" (music video): 1983. MichaelJackson.com: http://www.michaeljackson.com/us/thrillervideo (accessed Oct. 2012).

TV Show:

N: 7. "Black Jesus," *Good Times* (TV show), CBS 1974, YouTube: http://www.youtube.com/watch?v=5NJl923ONJ8 (accessed Feb. 2011).

B: "Black Jesus." *Good Times* (TV show). CBS 1974. YouTube: http://www.youtube.com/watch?v=5NJl923ONJ8 (accessed Feb. 2011).

Blog

Generally, blog entries and comments are cited only as notes. If you frequently cite a blog, however, then you may choose to include it in your bibliography. Note: if the word "blog" is included in the title of the blog, there is no need to repeat it in parentheses after that title.

N: 1. J. Robert Lennon, "How Do You Revise?," *Ward Six* (blog), September 16, 2010 (8:39 a.m.), http://wardsix.blogspot.com/2010/09/how-do-you-revise.html.

2. Susan Woodring, September 17, 2010 (2:31 a.m.), comment on J. Robert Lennon, "How Do You Revise?," *Ward Six* (blog), September 16, 2010 (8:39 a.m.), http://wardsix.blogspot.com/2010/09/how-do-you-revise.html.

Podcast

If the word "podcast" is included in the title of the podcast, there is no need to repeat it enclosed in commas after that title.

N: 1. Ben Curtis and Marina Diez, *Heading to the Costa de la Luz - Notes from Spain*, podcast audio, Notes from Spain: Travel-Life-Culture, MP3, 27:8, accessed March 30, 2009, http://www.notesfromspain.com/2008/05/22/heading-tothe-costa-de-la-luz-notes-from-spain-podcast-71/.

B: Curtis, Ben, and Marina Diez. *Heading to the Costa de la Luz - Notes from Spain*. Podcast audio. Notes from Spain: Travel-Life-Culture. MP3, 27:8. Accessed March 30, 2009. http://www.notesfromspain.com/2008/05/22/heading-tothe-costa-de-la-luz-notes-from-spain-podcast-71/.

FILM, TELEVISION, AND OTHER RECORDED MEDIUMS
General Form

> **N:** 1. Firstname Lastname, *Title of Work*, directed/performed by Firstname Lastname (Original release year; City:Studio/Distributor, Video release year.), Medium.
>
> **B:** Lastname, Firstname. *Title of Work*. Directed/Performed by Firstname Lastname. Original Release Year. City:Studio/Distributor, Video release year. Medium.! 4!
>
> **N:** 1. Group, Composer or Performer, *Title*, Medium, Recording Company or Publisher, Catalog Number, Year of Release.
>
> **B:** Group, Composer or Performer. *Title*. Medium. Recording Company Or Publisher, Catalog Number. Year of Release.

Movie or TV show on DVD

> **N:** 1. *Joe Versus the Volcano*, directed by John Patrick Shanley (1990; Burbank, CA: Warner Home Video, 2002), DVD.
>
> **B:** *Joe Versus the Volcano*. Directed by John Patrick Shanley. 1990. Burbank, CA: Warner Home Video, 2002. DVD.

Music Album or CD

> **N:** 1. The National (Musical Group), *Boxer*, Compact Disc, Beggars Banquet Records, BBQ-252-1, 2007.
>
> B: The National (Musical Group). Boxer. Compact Disc. Beggars Banquet Records. BBQ-252-1, 2007.

OTHER SOURCES
Unpublished Interviews
if interview is recorded, then include it in the bibliography as well, if not, don't. If it has been deposited in an archive, note that
in the bibliography

> **N:** 1. Alex Smith (retired plumber) in discussion with the author, January 2009.
>
> **N:** 2. Beryl Brubaker (former EMU Provost), Interviewed by Chelsea Yoder, digital recording (Harrisonburg, VA: April 3, 2010).
>
> **B:** Brubaker, Beryl. Interviewed by Chelsea Yoder. Digital Recording. Harrisonburg, VA: April 3, 2010. Eastern Mennonite University Historical Library.

Published or Broadcast Interviews

> **N:** 1. Carrie Rodriguez, interview by Cuz Frost, *Acoustic Café*, 88.3 WGWG FM, November 20, 2008.
>
> **B:** Rodriguez, Carrie. *Acoustic Café*. By Cuz Frost. 88.3WGWG FM, November 20, 2008.

Personal Communication

> **N:** 1. Patricia Burns, e-mail message to author, December 15, 2008.
>
> **B:** Burns, Paricia. e-mail message to author. December 15, 2008.

Tweet
> **N:** 1. Thomas Kaplan, Twitter post, February 2012, 6:01 p.m., http://twitter.com/thomaskaplan.
> **B:** Kaplan, Thomas. Twitter post. February 29, 2012, 6:01 p.m. https://twitter.com/thomaskaplan

Lectures and Papers Presented at Meetings
> **N:"** 1. Paul Hanstedt, "This is Your Brain on Writing: The Implications of James Zull's *The Art of Changing the Brain for the Writing Classroom*" (presentation, Annual Convention of the Conference on College Composition and Communication, San Francisco, CA, March 11-14, 2009).
> **B:** Hanstedt, Paul. "This is Your Brain on Writing: The Implications of James Zull's *The Art of Changing the Brain for the Writing Classroom*." Presentation at the Annual Convention of the Conference on College Composition and Communication, San Francisco, CA, March 11-14, 2009.

Public Documents and Unpublished Materials
> **N:** 1. Firstname Lastname, "Title of Unpublished Material" (source type identifier, Place of Publication, year of publication), page number(s).
> **B:** Lastname, Firstname. *"*Title of Unpublished Material." Source type identifier, Place of Publication, year of publication.

Government Document: for full list of Gov Document styles see:
http://www.unk.edu/uploadedFiles/academics/library/gov_doc/about/Citing%20Government%20Documents%20-%20CMOS%202003.pdf
> **N:"** 1. U.S. Department of the Interior, *An Oilspill Risk Analysis for the Central Gulf and Western Gulf of Mexico* (Denver, Colo.: U.S. Geological Survey, 1983), 10.
> **B:** U.S. Department of the Interior. Minerals Management Service. *An Oilspill Risk Analysis for the Central Gulf and Western Gulf of Mexico*, by Robert P. La Belle. Open-file report 83-119, U.S. Geological Survey. Denver, 1983.

Eastern Mennonite University
Department of Nursing
APA Guidelines for Undergraduate Papers - 2012

The following is a brief outline of the requirements used to write an undergraduate paper, using the guidelines of the American Psychological Association (APA), the required style for papers written in the Nursing Program. Most of the information provided below was taken from the APA manual, 6th edition (2010) as well as from several websites which are listed below. Many of these provide more detailed information as well:

- http://owl.english.purdue.edu/owl/resource/560/01/
- http://www.vanguard.edu/Home/AcademicResources/Faculty/DougDegelman/APAStyleEssentials.aspx
- http://webster.commnet.edu/apa/index.htm
- http://www.apastyle.org
- http://writing.wisc.edu/Handbook/DocAPA.html

For a more detailed description of how to write an undergraduate-level paper as well as APA documentation conventions, please consult the appropriate sections of *The Longman Handbook, 4th edition* or whatever reference textbook was used in your College Writing course. Students for whom English is a second language are advised to make use of the section in *The Everyday Writer* that is titled "For Multilingual Writers." (A copy of this book is available in the EMU library for your reference.)

GENERAL DOCUMENT FORMAT GUIDELINES (guidelines may be modified by individual instructors) Students are encouraged to format their papers at the time of beginning their paper.

A. *Title Page*: A title page is required for essays and formal papers.

B. *Margins:* One inch on all four sides

C. *Font Size and Type*: 12-pt. font using Times New Roman

D. *Spacing:* Double-space throughout the paper, including title page, abstract (if required), body of document, references, appendixes, tables and figure captions. Avoid extraneous gaps between paragraphs. When using Word 2007, under *Line spacing* icon click on *Options* then set the *before* and *after* paragraph spacing at "0" and *Line spacing* at double.

E. *Alignment:* Flush left (creating uneven right margins) – NOT right justified or centered

F. *Paragraph indentation*: 1 tab over from left margin. Equal to one half inch

G. *Running Head*: The Running Head is an abbreviated title printed at the top of all pages to identify the article. It should have no more than 50 characters, appear flush left in all UPPERCASE letters at the top of the title page and all subsequent pages. It should be inserted as

a header using most word processing software. Running headers are helpful if the paper is separated in the editorial process. Use the automatic functions of your word-processing software to generate running headers and page numbers. *Running Heads may be optional for some professors.*

H. *Page numbering*: Number all of your pages with the number in the upper right hand corner.

I. *Spell Check & Grammar Check*: You are expected to utilize the spelling check function of your word processing software. However, this does not take the place of proofreading the paper, because words spelled correctly may be used incorrectly.

J. *Order of pages*: Title page, Abstract (if required), Body, References, Appendixes (if indicated)

K. *Reference Page*: A separate reference page (not a Bibliography!) is necessary if other sources are used in the body of the paper. Two rules of thumb apply: First, if a resource is cited in the document, it must be listed on the reference page. Second, no documents should be listed on the reference page that are not cited in the document. Be sure the reference page is in alphabetical order. Use the label **References** at the top of the page.

L. *Headings*: Determine how many **headings** your paper will require. Headings function as street signs which tell the reader where you are going in the paper. They help the writer stay focused and concise. The introduction of a paper is never given its own section name (e.g. Introduction). You may only need one level of basic headings (i.e. Methods, Results, etc.). However, you may require sub-headings within those basic headings and sub-headings below those sections. Most undergraduate papers will use three levels of headings or less – often times only one level of headings. After determining how many headings your paper will require, follow these guidelines as illustrated:

Level 1 Headings Are Centered, Boldface, Capitalize All Words In The Heading
Level 2 Headings Are Flush Left, Boldface, Capitalize All Words In The Heading
> **Level 3 headings indented, boldface, capitalize only first word, and ending with a period.**
> ***Level 4 headings indented, boldface, italicize, capitalize only first word, and ending with a period.***
> *Level 5 headings are indented, italicized, capitalize only first word, and end with a period.*

Text follows immediately.

GENERAL DOCUMENT STYLE GUIDELINES

A. *Be sure to follow the Guide* for content, style, and format!

B. ***Paragraphs:*** The topic sentence is the thesis statement of the paragraph. Every paragraph needs a topic sentence. It describes what is important about the neighborhood. The rest of the sentences in the paragraph fill in the details. All other sentences in the paragraph support or argue against this sentence. If they do not, they **should not be** in the neighborhood. The topic sentence can be anywhere in the paragraph, although many writers place it early in the paragraph.

C. ***Introductions***: The introduction is the road map to the paper. It tells the reader where you are going. State clearly what you are going to talk about. Use a thesis statement which tells the reader what you will do in the paper and why.

D. ***Summary:*** This tells your reader where you have been. It should not include new information. It is like summarizing 'the trip" to your reader. In essence it is a summary of the high points of the paper and should reflect what was said in the introduction.

E. ***Active voice***: As a general rule, use the active voice rather than the passive voice. For example, use "We predicted that …" rather than "It was predicted that…"

F. ***Verb tense***: Use the past tense to express an action that occurred at a specific time in the past such as when discussing an author's research results. For example, use "Sanchez (2000) presented similar results." rather than "Sanchez (2000) presents similar results.) Use the present perfect tense to express a past action that did not occur at a specific time, or to describe an action beginning in the past and continuing to the present. For example, use "Since that time, several investigators have used…" rather than "Since that time, several investigators used…"

G. ***Person:*** Unnecessary shifts between first-person point of view (I,we) second person (you), and third person (he, she, it, or they) can b confusing to the reader. For academic papers, writers are encouraged to write in either first- or third- person unless the article is being written directly to the reader.

H. ***Indefinite use of* you, it, we, us *and* they:** While used on a regular basis in daily conversation, in academic papers avoid their use as much as possible. Often times, use of such words creates confusion for the reader, who wonders to whom the words are referring to.

I. ***Pronouns:*** Pronouns have the potential for confusing readers unless the pronoun clearly refers to its subject. The pronoun should agree with the subject in number and gender. The reader should not have to search the previous text to determine the subject of the pronoun. Pronouns such as this, that, these, and those can be especially troublesome. To avoid confusion, utilize pronouns as little as possible, and be as specific as possible.

J. ***Contractions***: Contractions are common in conversation and informal writing. However for papers being graded, more formality is expected, thus AVOID the use of contractions!

IN - TEXT CITATIONS

Source material must be documented in the body of the paper by citing the author(s), date(s), and page numbers (if a direct quote or similar paraphrase) of the sources. The underlying principle is that ideas and words of others must be formally acknowledged. You must provide a source for ANYTHING that is not common knowledge (anything that your friends and neighbors do not know about the neighborhood). To not list your source, is to plagiarize!

When using APA format, follow the author-date-page number method of in-text citation. **APA does not use footnotes or endnotes, APA citations are incorporated into the tex**t. This means that the author's last name and the year of the publication and the page number for the source should appear in the text; and a complete reference should appear in the Reference list at the end of the paper.

A. *Indirect quotes*: This is a paraphrase of what authors actually wrote. It is most clear to identify the source in the first sentence of a paragraph when paraphrasing. If you are directly quoting from a work, you always need to also include the page numbers as well. If you are paraphrasing or citing a specific idea from another work, you have to make reference to the author, publication date, and sometimes page number. However, if you are summarizing an entire article or book, you are only required to give the author and year. Your faculty will tell you if you are required to use a page number for paraphrases. See the examples below:

   Most nurses believe spirituality is a private affair (Brown & Martin, 1999)

B. *Direct Quotes*: When using the author's exact words, you need to use quotation marks! Avoid long quotes as much as possible, because often times their use can be perceived as filler. When using quotes, be sure to discuss their significance to your paper. In regard to formatting, always give the page number where the quote was located. For example:

   Patients receiving prayer had "less congestive heart failure, required less diuretic and antibiotic therapy, and had fewer cardiac arrests" (Byrd, 1988, p. 829).

   Fink and Charles (2004) asserted that "all health providers are uncomfortable with spiritual talk" (p. 56).

   A number of authors have discussed how uncomfortable health care providers feel in regard to addressing the spiritual needs of hospitalized patients (Fink and Charles, 2004).

C. *Citing Multiple Authors in the text:*
   1-2 authors: list in every use with an ampersand. However, if the authors are mentioned in the body of your paper, use "and" instead of the ampersand:

      (Brown & Smith, 2004) versus
      According to Brown and Smith (2004)…

3-5 authors: list all the first time, and in subsequent uses in the paper use "et al."

(Brown, Smith, & McKensie, 2007) then later (Brown et al., 2007)

6 or more authors: list only the first author with et al. the first time you cite the resource and each time thereafter

(Kim et al., 2004)

Multiple sources in a citation – place them in alphabetical order and use a semicolon to separate them

(Browne, 2003; Jones, 2001; Smith, 2010)

EXAMPLES OF SOURCES FOR REFERENCE PAGE (Items should only be included if cited in body of paper.

1. **Journal article**
    Choo, J., Hutchinson, A., & Bucknall, T. (2010). Nurses' role in medication safety. *Journal Of Nursing Management*, *18*(7), 853-861. doi:10.1111/j.1365-2834.2010.01164.x

    NOTE: -   Include the doi – Digital Object Identifier – if it is given.
                   -    Also, include the issue number in parentheses after the volume number if pages start at 1 with each issue.

2. **Journal Article with no DOI available but retrieved online**
    Sillick, T.J., & Schutte, N. (2006). Emotional intelligence and self-esteem. *E-Journal of Applied Psychology, 2*(2), 38-48. Retrieved from http://ojs.lib.swin.edu.au/index.php/ejap.

    NOTE: If no DOI is assigned and the reference was retrieved online, give the URL of the journal home page (not the URL based on the library database system). Retrieval dates are not necessary

3. **Article from a Web-based only Professional Journal**
    Shaner-McRae, H., McRae, G., Jas, V. (May 31, 2007) "Environmentally safe health care agencies: Nursing's responsibility, Nightingale's legacy" *OJIN: The Online Journal of Issues in Nursing, 12*(2). Manuscript 1. Retrieved from: www.nursingworld.org/MainMenuCategories/ANAMarketplace/ANAPeriodicals/OJIN/TableofContents/Volume122007/No2May07/EnvironmentallySafeHealthCareAgencies.aspx

4. **Book**
    Berman, A. & Snyder, S.J. (2012). *Kozier & Erb's Fundamentals in nursing: Concepts, process, and practice* (9th edition). Boston: Pearson.

5. **Article or chapter in an edited book**

Haybron, D.M. (2008). Philosophy and the science of subjective well-being. In M. Eid & R.J. Larsen (Eds.), *The science of subjective well-being* (17-43). New York, NY: Guilford Press.

6. **Web document on a university or agency Website**

Degelman, D., & Harris, M.L. (2000). *APA style essentials.* Retrieved from Vanguard University, Department of Psychology website at http://www.vanguard.edu/faculty/ddegelma/index/cfm?doc_id=796.

7. **Stand-alone Web document**

Mitchell, S.D. (2000). *The import of uncertainty*. Retrieved from http://philsci-archive.pitt.edu/acrchive/00000162/

8. **Stand-alone Web document (no date, no author)**

Trinity University (n.d.) *Gender and society*. Retrieved from http://www.trinity.edu/mkearl/gender.html.

NOTE: In this case Trinity University, who sponsored the website, becomes the author.

DT 7/12
G:\Curriculum\2012-2013\Conceptual Framework\Guides\G007 APA guidelines 2012.EMU Nursing.docx

(Used with permission: Don Tyson)

Writing Standards – Undergraduate Level *(revised Spring 2012)*

Criteria	A excellent	B good	C minimal expectations	D to F below expectations; may be unacceptable	Comments
Content *(quality of the information, ideas and supporting details.)*	- shows clarity of purpose - offers depth of content - applies insight and represents original thinking	- shows clarity of purpose - offers substantial information and sufficient support - represents some original thinking	- shows clarity of purpose -lacks depth of content and may depend on generalities or the commonplace - represents little original thinking	-lacks clear purpose - offers superficial content - lacks original thinking - includes factual or logical errors -may not follow instructions for content or length	
Structure *(logical order or sequence of the writing)*	- is coherent and logically developed -uses very effective transitions	-is coherent and logically developed -uses smooth transitions	-is coherent and logically (but not fully) developed -has some awkward transitions	-has inadequate, irrelevant or illogical development and transitions	
Rhetoric and Style *(appropriate attention to audience)*	- is concise, eloquent and rhetorically effective - uses varied sentence structure -is engaging throughout and enjoyable to read	- displays concern for careful expression - uses some variation in sentence structure -may be wordy in places	- displays some originality but lacks imagination and may be stilted - uses little varied sentence structure - frequently uses jargon and clichés -uses generally clear but frequently wordy prose	- is simplistic - uses ineffective sentence style - applies limited vocabulary with jargon and clichés - is clearly below expectations for college students	
Information Literacy *(locating, evaluating, and using effectively the needed information as appropriate to the assignment)*	- uses high-quality and reliable sources - chooses sources from many types of resources - chooses timely resources for the topic - integrates references and quotations to support ideas fully	- uses mostly high-quality and reliable sources -chooses sources from a moderate variety of types of resources -chooses resources with mostly appropriate dates - integrates references and quotations to provide some support for ideas	-uses a few poor-quality or unreliable sources -chooses sources from a few types of resources -chooses a few resources with inappropriate dates -integrates references or quotations that are loosely linked to the ideas of the paper	- uses many poor-quality or unreliable sources -chooses sources that are not varied, mostly from one type of source -chooses many resources with inappropriate dates - uses disconnected references and quotations and does not support ideas	
Source Integrity *(appropriate acknowledgment of sources used in research)*	- cites sources for all quotations - cites credible paraphrases correctly - includes reference page - makes virtually no errors in documentation style	- cites sources for all quotations - usually cites credible paraphrases correctly - includes reference page - makes minimal errors in documentation style	- has sources for all quotations - has mostly credible paraphrases, sometimes cited correctly - includes reference page with several errors -makes several errors in documentation style.	- does not have sources for all quotations - uses less-than-credible paraphrases, often cited incorrectly - shows little to no evidence of source usage - include no reference page or is very weak - makes many errors in documentation style	
Conventions *(adherence to grammar rules: usage, mechanics)*	- uses well-constructed sentences - makes virtually no errors in grammar and spelling - makes accurate word choices	- almost always uses well-constructed sentences -makes minimal errors in grammar and spelling - makes accurate word choices	- usually uses well-constructed sentences - makes several errors - makes word choices that distract the reader	- does not use well-constructed sentences - confuses readers with many errors - makes frequent inappropriate word choices	
The weighting of each of the six areas is dependent on the specific written assignment and the teacher's preference. Plagiarism occurs when one presents as one's own "someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source" (adapted from Council of Writing Program Administrators).					**Grade**

Eastern Mennonite University
Student Academic Integrity Policy

Eastern Mennonite University fosters a culture where faculty, staff, and students respect themselves and others. In this culture, faculty, staff, and students gain confidence in their desire and ability to discover their ideas, construct new knowledge, and think critically about their own ideas and the ideas of others. In doing so, EMU community members grow as competent thinkers and writers.

EMU faculty and staff care about the integrity of their own work and the work of their students. They create assignments that promote interpretative thinking and work intentionally with students during the learning process. Honesty, trust, fairness, respect, and responsibility are characteristics of a community that is active in loving mercy, doing justice, and walking humbly before God.

A. <u>At EMU, academic integrity means</u>
1. honesty in producing one's own work.
2. use of documented course information and aids.
3. submission of work that is one's own.
4. honesty in representation of research results, one's credentials, and facts or opinions.
5. honesty in use of technology, including cell phones and the Internet.
6. honesty in acknowledging sources used in research and presented in papers and other
7. assignments.
8. honesty in establishing and maintaining the appropriate parameters of collaborative work.

B. <u>Academic integrity includes</u>
1. **using accurate quotations.** When used, quotations are exact, word-for-word as they appear in the original document. Every quotation, including a short phrase or a single word if it is unusual, includes the required citation and quotation marks.

2. **using appropriate paraphrasing with documentation.** Paraphrasing is more than rewording the original material. It must be nearly entirely in the writer's own words, using new phrases and synonyms. The writer may repeat technical terms. Place quotation marks around any exact words that are retained. The sentence structure should not be the same as in the source. In the paraphrase, do not add interpretations, ideas, and assessment that are not in the original source.

3. **documenting and citing work** that was created for a previous assignment or prior work, whether for the current course or for another one.

4. **using appropriate documentation** when using words from a class speaker, including the class instructor, in an assignment, i.e. cite professors' lectures.

5. **using common knowledge appropriately**. Common knowledge is information that is easily observed, commonly reported facts (George Washington was the first president of the United States.), or proverbs. Common knowledge does not need to be cited, but be certain that these words are in the public domain. When in doubt, ask the professor.

EMU defines **plagiarism** as occurring when a person presents as one's own someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source (adapted from the Council of Writing Program Administrators, 2005, http://www.wpacouncil.org).

C. Academic integrity violation for students may be evidenced as a

1. Minimal Violation

A minimal violation of academic integrity codes includes doing the following **without appropriate documentation**:

    a) using a minimal number of distinguishing words from a source.
    b) re-arranging the word order of a sentence.
    c) producing a similar sentence or style from a source.
    d) using an idea or argument from a source.
    e) reproducing one's own work from a previous work.

(These items are adapted from "Westmont College Plagiarism Policy" (2002)
http://www.westmont.edu/_academics/pages/provost/curriculum/plagiarism/.)

2. Substantial Violation

    A substantial violation of academic integrity codes includes (but is not limited to):

    a) cheating on a quiz, test, or exam.
    b) copying or attempting to copy someone else's work, including paraphrasing or quoting a professor's classroom lectures, handouts, and presentations without appropriate documentation.
    c) falsifying results and credentials, withholding data, misrepresenting facts.
    d) using someone else's work as one's own work.
    e) using quotations with no documentation.
    f) using an online source by copying and pasting with no documentation. Online sources may appear free. In this case, *free* means economically free. While a source may not be paid for, it is to be used only for its specified use. A citation must be given if words, graphics, or ideas are used.
    g) presenting material as one's own from a site that sells essays. Some of the papers-for-sale sites do have disclaimers that state the work must be cited. Remember, if a source can be found, the professor can also find it.
    h) frequently committing minimal violations within a single document or repeatedly over time.
    i) assisting another student to cheat or to copy one's own or someone else's work without appropriate documentation.

Undergraduate academic departments and graduate units are responsible for establishing right-of-use parameters for non-print materials (e.g. presentations).

D. Procedures (Graduate, Seminary, and Undergraduate)

When a student violates academic integrity values, the student and professor/advisor will work together to restore the student to community.

1. Procedures for Minimal Violations

When a first-time minimal violation is noted, the professor will use this as an opportunity to teach the student/s explicitly about academic integrity. A minimal violation should be reported to the respective dean's office using the Academic Integrity Violation form. When a second minimal violation occurs, either within the same class or in multiple classes with the same instructor, faculty will document this as a substantial offense using the Academic Integrity Violation form.

2. Procedures for Substantial Violations[1]

At EMU, when academic integrity codes are violated to this level, the following procedure will be followed.

a) The professor will:

1.   notify the student of the violation.

2.   determine whether the student is guilty of the violation.

3.   contact the respective chair or program director's office to check on previous student violations in order to determine first, second or third offense.

4.   document the finding and the action either taken (First-time offense) or repeated (Second and Third-time offenses) on the Violation of Academic Integrity Record.

5.   meet with the student to obtain the student's signature, either acknowledging her/his violation or acknowledging discussion in which the professor explained the charges to the student. In the event that a student refuses to sign, the professor will document that the violation was discussed with the student and the student refused to sign. (Under some circumstances, the professor may want to request another professor present as witness. Students have the option to include a faculty or staff member, e.g. academic advisor, student life personnel, coach.)

6.   submit the Violation of Academic Integrity Record to the respective chair or program director. Copies are forwarded to the dean.

b) The dean will:

1. for undergraduate students, inform the Vice President for Student Life of violations and actions taken.

2. for all students, follow steps described below for Second and Third-time offenses.

c) The student will either:

1.   accept the decision or

2.   submit an appeal to the respective dean in writing within five (5) working days following notification of the Academic Integrity Violation report. Reasons for the appeal must be clearly stated and based on one of the following.

•   Significant and relevant new evidence,

•   Alleged procedural error that may have affected the decision, or

•   Unduly harsh and arbitrary consequences of the academic integrity violation.

On the basis of these factors, the dean will review the appeal and, in consultation with the course professor, make a decision to uphold or modify the academic integrity violation record. This decision will be communicated to the student in writing within five (5) days after the receipt of the appeal. The decision is final.

Each dean will maintain a database recording all violation of academic integrity reports. Reports of substantial violations will be kept as part of the student's permanent record, unless a report is withdrawn following appeal.

E. Consequences for Students

1. First-time substantial violation: If a student cheats on a quiz, test, or exam or plagiarizes material in an assignment, the quiz, test, exam, or assignment receive an F or 0 grade at faculty discretion. For an extreme first time offense, a professor may give the student an F for the course (e.g. essay taken from Internet, test answers from another source). At the discretion of the professor, educational and restorative

outcomes could include enrolling in an Academic Integrity workshop, provided by EMU's Writing Program Director, revising and re-submitting the assignment.

2. Second-time substantial violation: If the student repeats the above violation in the same or another course or commits another violation in the same or another course, a professor may give the student an F for the course, and the student may receive a Letter of Probation. (See *Student Handbook*, University Policies, http://www.emu.edu/studentlife/studenthandbook/)

3. Third-time substantial violation: If the student commits the violation for the third time, the professor may give the student an F for the course, and the student may receive a Letter of Indefinite Suspension/Disciplinary Withdrawal. (See *Student Handbook*, University Policies.)

4. Upon re-enrollment and a subsequent violation, the professor may give the student an F for the course, and the student may be subject to a Letter of Dismissal at the discretion of the university. (See *Student Handbook*, University Policies, http://www.emu.edu/studentlife/studenthandbook/)

5. When a professor gives a student an F for the course, the student will not be allowed to withdraw from the course. The student is prohibited from attending class after the professor assigns the F grade. The course continues to apply towards the number of credits the student is pursuing that semester.

Faculty and staff who violate academic integrity codes are subject to review by the Provost's office.

The graduate, seminary, and undergraduate units use this policy for processing academic integrity violations with the exception of student appeal. (See above.) This policy appears in yearly course catalogs; the *Student Handbook*; on graduate, seminary, and undergraduate websites; and at z://provost/policies. The Academic Integrity Policy flow chart is also available at z://provost/policies.

<div align="right">

Reviewed by Undergraduate Council, Graduate Council, and Faculty Senate
Approved by Academic Cabinet, March 25, 2009 and revised October 6, 2010
Revised by Academic Cabinet, February 26, 2013
Revised by Academic Cabinet, November 19, 2014

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Responsible party
The provost is responsible for this policy.

Policy Review
This policy is to be reviewed annually.

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[1] Adapted from American Association of Collegiate Registrars and Admissions Officers (2007) *Academic Dishonesty: Developing and Implementing Institutional Policy*

APPENDIX A

Peer Tutor Application

Academic Success Center

Eastern Mennonite University

Today's date: _____

Name: _____

Year in school: _____

Major / minor: _____

Areas of interest for tutoring

    Subject(s): _____

    Writing: Circle   YES - NO

    Academic coaching (encouraging students in basic study skills):

    Circle   YES - NO

****

Experiences that have prepared you for this work:

_____

_____

Current GPA: _____

EMU prof for reference: _____

****

Work study eligibility: Circle   YES - NO - UNSURE

Semesters available for tutoring: _____

Hours/week available for tutoring: _____

Student ID: _____

Phone: _____

Email: _____

SQ3R - A Reading and Study Skill System

SURVEY - gather the information necessary to focus and formulate goals.

1. Read the title - help your mind prepare to receive the subject at hand.
2. Read the introduction and/or summary - orient yourself to how this chapter fits the author's purposes, and focus on the author's statement of most important points.
3. Notice each boldface heading and subheading - organize your mind before you begin to read - build a structure for the thoughts and details to come.
4. Notice any graphics - charts, maps, diagrams, etc. are there to make a point - don't miss them.
5. Notice reading aids - italics, bold face print, chapter objective, end-of –chapter questions are all included to help you sort, comprehend, and remember.

QUESTION - help your mind engage and concentrate.

One section at a time, turn the boldface heading into as many questions as you think will be answered in that section. The better the questions, the better your comprehension is likely to be. You may always add further questions as you proceed. When your mind is actively searching for answers to questions it becomes engaged in learning.

READ - fill in the information around the mental structures you've been building.

Read each section (one at a time) with your questions in mind. Look for the answers, and notice if you need to make up some new questions.

RECITE - retrain your mind to concentrate and learn as it reads.

After each section - stop, recall your questions, and see if you can answer them from memory. If not, look back again (as often as necessary) but don't go on to the next section until you can recite.

REVIEW - refine your mental organization and begin building memory.

Once you've finished the entire chapter using the preceding steps, go back over all the questions from all the headings. See if you can still answer them. If not, look back and refresh your memory, then continue.

Revised from Cook Counseling Center, Division of Student Affairs, Virginia Tech:
http://www.ucc.vt.edu/stdysk/sq3r.html

The Cornell System for Taking Notes

The First Step—Preparing the System

1. Use a large loose leaf notebook.
    a. It's large enough for ample room.
    b. The loose leaf feature enables you to insert hand-outs, etc.
2. Draw a vertical line about 2½ inches from the left edge of each sheet. This is the recall column.
    a. Record classroom notes in the space to the right of the line.
    b. Later, write the key words and phrases to the left of the line—in the recall column.

The Second Step—During the Lecture

1. Record your notes in simple dash outline. Your object is to make your notes clear so they will have meaning weeks or months later.
2. Strive to capture general ideas rather than details. You will be better able to follow the train of thought or the development of an idea.
3. Skip lines to show the end of one idea and the start of another. Indicate sub-ideas and supporting details with number or letters under the major idea.
4. Use abbreviations when possible. Don't, however, use so many abbreviations that you can't decipher your notes later.
5. Write legibly. Do your notes right the first time!

The Third Step—After the Lecture

1. Consolidate your notes as soon after the lecture as possible.
    a. Read through them, making corrections and filling in; finish with a summary.
    b. Underline or box the words containing the main ideas.
    c. In the recall column, jot down key words and phrases that will be cues for the ideas and facts on the right (in making your recall phrases, you will have organized and structured the lecture in a meaningful, easy to remember form).
2. Now cover up the right side of the sheet, exposing only the recall column. Using your key words and phrases to help you recall, RECITE aloud the facts or ideas of the lecture as fully as you can. Then uncover the notes and verify what you have said.

In Summary—The 5 R's

1. Record (write) the lecture.
2. Reduce the ideas and facts into the recall column.
3. Recite the main ideas and facts triggered by your recall phrases.
4. Reflect on your understanding of the material.
5. Review your notes periodically.

Adapted from: http://www.isu.edu/ctl/cls/handouts/NoteTakingStrategies/cornell.pdf

The Cornell Note-taking System

2 ½" ←------------------------→	6" ←--→
      Cue Column	**Notetaking Column** 1. **Record:** During the lecture, use the notetaking column to record the lecture using telegraphic sentences. 2. **Questions:** As soon after class as possible, formulate questions based on the notes in the right-hand column. Writing questions helps to clarify meanings, reveal relationships, establish continuity, and strengthen memory. Also, the writing of questions sets up a perfect stage for exam-studying later. 3. **Recite:** Cover the notetaking column with a sheet of paper. Then, looking at the questions or cue-words in the questions and cue column only, say aloud, in your own words, the answers to the questions, facts or ideas indicated by the cue-words. 4. **Reflect:** Reflect on the material by asking yourself questions, for example: "What's the significance of these facts? What principle are they based on? How can I apply them? How do they fit in with what I already know? What's beyond them? 5. **Review:** Spend at least 10 minutes every week reviewing all your previous notes. If you do, you'll retain a great deal for current use, as well as, for the exam.
↑ **2"** ↓	**Summary** After class, use this space at the bottom of each page to summarize the notes on that page.

Adapted from <u>How to Study in College 7/e</u> by Walter Pauk, 2001 Houghton Mifflin.

WORK AND RECREATION SCHEDULE

HRS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6:00							
7:00							
8:00							
9:00							
10:00							
11:00							
12:00							
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